



The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,789th Concert

Teiber String Trio

Presented in honor of *German Master Drawings*
from the Wolfgang Ratjen Collection, 1580–1900

May 23, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1689–1750)

Aria with Thirty Variations (“Goldberg Variations”)

BWV 988 (1741–1742)

Transcribed for string trio by Dmitry Sitkovetsky

Aria	Ouverture
Duet	Sonata
Trio	Canone alla sesta
Canone all' unisono	Trio
Quartet	Sonata
Sonata	Canone alla settima
Canone alla seconda	Alla breve
Al tempo di giga	Sonata
Sonata	Canone all' ottava
Canone alla terza	Adagio
Fughetta	Sonata
Sonata	Canone alla nona
Canone alla quarta	Sonata
Fughetta	Sonata
Sonata	Quodlibet
Canone alla quinta	Aria da capo

The Musicians

Founded in 2007 by three members of “The President’s Own” United States Marine Chamber Orchestra, the Teiber String Trio has quickly established itself as one of the finest chamber ensembles in the mid-Atlantic region. In addition to performing master works for string trio, the ensemble is committed to exploring the vast array of relatively unknown pieces in the genre. The Trio’s members have studied and performed chamber music with the American, Borromeo, Cleveland, Guarneri, Juilliard, and Miró string quartets. Each musician appears regularly with other ensembles, including the Eclipse Chamber Orchestra, the Fessenden Ensemble, the McLean Orchestra, the National Gallery of Art Orchestra, the National Philharmonic Orchestra, the National Symphony Orchestra, and the White House Chamber Orchestra.

REGINO MADRID

A native of Los Angeles, violinist Regino Madrid attended the Colburn School of Performing Arts and won the Rubinstein Grand Prize in the 1992 South Peninsula National Chamber Music competition. In 1998 he received his bachelor of music degree from the Cleveland Institute of Music. He is currently a member of “The President’s Own” United States Marine White House Orchestra and is an active soloist, concertmaster, and chamber musician, playing at such venues such as the Kennedy Center, the Library of Congress, the Phillips Collection, the Smithsonian Institution, and Wolf Trap. He is the concertmaster of the McLean Orchestra and the Chesapeake Orchestra at St. Mary’s, Maryland. In Los Angeles, Madrid founded the Hamilton String Quartet and recorded numerous film soundtracks while pursuing a degree in physiological science from the University of California at Los Angeles.

DEREK SMITH

Born in Wisconsin, violist Derek Smith began his musical studies at age three and received bachelor and master of music degrees from the Manhattan School of Music. An experienced chamber musician, he cofounded the Sebastian Chamber Players and the Lorenzo String Quartet. He has performed with violinists Isidore Cohen and Pinchas Zukerman and with the American and Guarneri String Quartets. The Manhattan School of Music awarded him the Hugo Kortschek Chamber Music Award for his outstanding work in the chamber music community.

CHARLIE POWERS

Since making his solo debut at age seventeen with the Tacoma, Washington, Youth Symphony, cellist Charlie Powers has appeared as soloist with the Capital Area Youth Symphony in Olympia, Washington; the Federal Way, Washington, Philharmonic Orchestra; the Kaohsiung City Symphony Orchestra in Taiwan; and the United States Marine Band and Chamber Orchestra. He received a bachelor of music degree from the New England Conservatory of Music, where he studied with Colin Carr and David Wells, and later pursued graduate studies with Natasha Brofsky. As a Tanglewood Music Center fellow, Powers served as principal cellist of the Tanglewood Music Center Orchestra under James Levine. He is a founding member of the Teiber String Trio and Triptych, a piano trio, and has participated in the Aria, Banff, Heifetz, Icicle Creek, and Tanglewood music festivals. In addition to his performing career, Powers maintains a private studio and teaches beginning string classes in Alexandria, Virginia, as a member of "A Joyful Noise."

Program Notes

On view in the National Gallery's West Building until November 28, 2010, *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*, is one of the finest private European holdings of old master drawings. The exhibition includes rare and influential examples of German works on paper encompassing sixteenth-century mannerism, the seventeenth-century baroque, the eighteenth-century rococo, and romanticism and realism from the nineteenth century.

In honor of the exhibition, the Teiber String Trio performs Johann Sebastian Bach's *Goldberg Variations*, one of the outstanding German masterworks of the baroque period. By the time the variations were published in 1742, the baroque period in art had passed into the rococo, and musical fashion was moving into the style that eventually came to be called "galant." Some of the variations show the influence of the new style, but most of them represent a culmination of the contrapuntal style that marked the work of Bach's German predecessors — composers who flourished in the seventeenth and early eighteenth centuries.

Some sixty years after Bach's death, biographer Johann Forkel related an account from one of the composer's pupils, Johann Gottlieb Goldberg (1727–1756), who was a harpsichordist in the service of Count Hermann Karl von Keyserlingk, the Russian ambassador to the electoral court at Dresden in the 1740s. The Count, who was an insomniac, commissioned Bach to compose something that Goldberg could play in an adjoining room until he fell asleep. There is much speculation as to the truth of the story, but the work, which Bach titled simply *Aria mit verschiedenen Veraenderungen* (Aria with various variations), has nevertheless gone down in history bearing the name of Goldberg.

The aria that provides the theme for the variations is a sarabande from Bach's second *Clavierbüchlein* (Little keyboard book) for Anna Magdalena Bach, published in 1725. It is at once serene and vivacious. After the statement of the aria, there are thirty variations, and the aria is repeated once again at the end. The variations are not elaborations of the tune, but rather taken from the bass line and the harmonic progression that underlies the theme.

Numerical relations can be found within the structure of the work: the main theme is thirty-two bars long, and the work has a total of thirty-two movements; most variations employ the use of three voices, with the exception of four variations that are made up of four voices; there are only three variations in a minor key, and the canon appears in every third variation. There is also a connection with the architecture of the palace of the Elector of Dresden, known as the Zwinger, which at Bach's time had thirty-two sections, sixteen on either side of the main entrance. That entrance was identified in French (the official language of the court) as the *ouverture*.

Composed for a two-manual harpsichord, Bach's monumental work has become a musical shrine and the inspiration for transcriptions, not only for the piano but also for many combinations of instruments. The version for string trio that the Teiber Trio plays was created by violinist Dmitry Sitkovetsky in 1984 and is dedicated to the pianist Glenn Gould (1932–1982), one of the most famous proponents of the *Goldberg Variations*.

*Program notes by Danielle DeSwert Hahn, music program specialist,
National Gallery of Art*

Upcoming Concerts at the National Gallery of Art

Randall Scarlata, baritone

Thomas Bagwell, pianist

German Lieder by Mendelssohn, Schubert, and Schumann

Presented in honor of *German Master Drawings*
from the Wolfgang Ratjen Collection, 1580–1900

May 26, 2010

Wednesday, 12:10 pm

West Building Lecture Hall



Karin Paludan, soprano

Danielle DeSwert Hahn, pianist

Music by George Gershwin

Presented in honor of *From Impressionism to*
Modernism: The Chester Dale Collection

June 2, 2010

Wednesday, 12:10 pm

West Building Lecture Hall

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Johann Elias Ridinger, *A Stag beneath a Mighty Oak*, 1735,
Wolfgang Ratjen Collection, Patrons' Permanent Fund, National Gallery of Art